

**CATHERINE**

**OPIE**

**HUDSON (SHOW)ROOM**

**[ArtPace]**

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**LOS ANGELES-BASED PHOTOGRAPHER**

**CATHERINE OPIE**

**IN THE HUDSON (SHOW)ROOM**

**APRIL 6-JULY 2, 2000**

**OPENING RECEPTION**

**THURSDAY**

**APRIL 6, 2000**

**6:30-8:00 PM**

**GALLERY WALK-THRU WITH THE ARTIST**

**THURSDAY, APRIL 6 AT 7:00 PM**

**445 N. MAIN AVE., SAN ANTONIO, TX**

**FREE PARKING AT FLORES & SAVINGS**

**LOPIE, CATHERINE**

NON PROFIT  
POSTAGE  
**PAID**

SAN ANTONIO, TX  
PERMIT NO. 2820

ARTIST FILE

7\*1\*\*\*\*\*3-DIGIT 900

CAROL S. ELIEL

LOS ANGELES COUNTY MUSEUM OF ART

5905 WILSHIRE BLVD

LOS ANGELES CA 90036-4504



534 West 26th Street New York NY 10001

T 212 352 8372 F 212 352 8374

Gorney Bravin + Lee

Domestic

ARTIST'S

Catherine Opie

18 March through 15 April

Reception 18 March, 6 to 8 pm

Susan Inglett 100 Wooster Street New York, New York 10012 Phone 212.343.0573 Fax 212.343.0574

ARTIST'S FILE

**CATHERINE OPIE**

24 February 2000 - 1 April 2000

In cooperation with Gorney Bravin + Lee/Regen Projects





# Catherine Opie

Mini-Malls

21 March – 25 April 1998

ARTIST'S FILE



NEW YORK NY 100 03/13/98 14:43 105-A #10

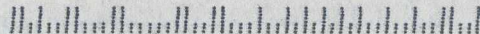
Howard Fox  
LA County Museum Of Art  
5905 Wilshire Boulevard  
Los Angeles, CA 90036

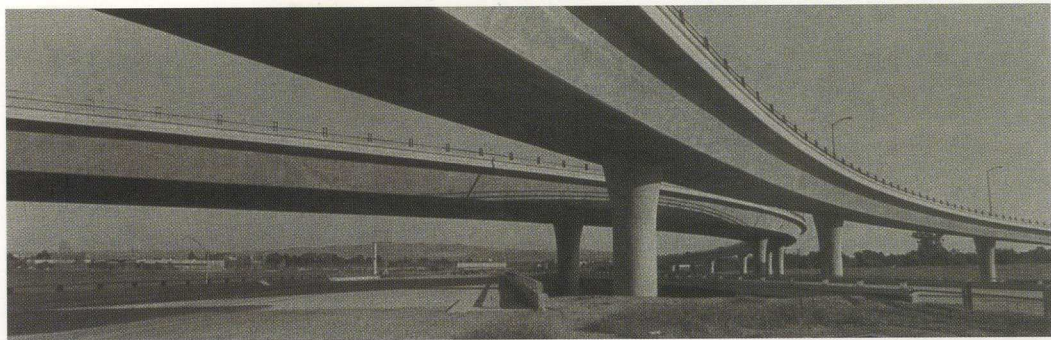
## Jay Gorney Modern Art

100 Greene Street New York, NY 10012

Tel 212 966 4480 Fax 212 925 1239

96826-458264392





GALLERY ONE

**CATHERINE OPIE**

FREEWAY SERIES

JANUARY 26 - MARCH 9, 1996

**R E C E P T I O N**

FRIDAY, JANUARY 26, 5:00 - 7:30 PM

**FEIGEN**  
I N C O R P O R A T E D

742 NORTH WELLS STREET, CHICAGO, ILLINOIS 60610  
TELEPHONE 312-787-0500, FAX 312-787-7261

Untitled #30, 1994, platinum print, 2 1/4 x 6 3/4 in., edition 5





1

KODAK SAFETY FILM



2

KODAK SAFETY FILM

# Catherine Opie

24 February to 30 March 1996



Bruce Davis  
LA County Museum Of Art  
5905 Wilshire Boulevard  
Los Angeles, CA 90036

## Jay Gorney Modern Art

100 Greene Street New York 10012

Tel 212 966 4480 Fax 925 1239

Catherine Opie *My House, Sandusky, Ohio 1970*

# CATHERINE OPIE

## A Long Way from Paris:

Photographs from MacArthur Park, Metro Rail,  
and Their Surroundings

May 11–June 23, 1990

Opening Reception: **May 11, 7–8:30 p.m.**

In the Upstairs Gallery

**at Beyond Baroque**, 681 Venice Blvd., Venice, CA

(213) 822-3006

CATHERINE OPIE

WALL STREET 2000–2001

NOVEMBER 3–DECEMBER 10

PRESENTED BY ANTIK IN COOPERATION WITH GORNEY BRAVIN + LEE



OPENING RECEPTION  
FRIDAY, NOVEMBER 2, 6-9 PM

**ANTIK**

104 FRANKLIN STREET  
(BETWEEN CHURCH AND WEST BROADWAY)

PHONE 212 343 0471

FAX 212 343 0472



UNTITLED #2 (WALL STREET), 2000-2001

AN INSTALLATION OF DANISH ARCHITECTURAL DESIGN WILL ACCOMPANY THE PHOTOGRAPHS



DAYBED BY POUL KJÆRHOLM





# Catherine Opie: 1999 and In & Around Home

February 11-April 29, 2007

## Artist's Talk & Opening Reception

Sunday, February 11, 2 pm. Acclaimed Los Angeles artist **Catherine Opie** discusses her work, which explores the rich terrain of cultural portraiture and the photo-documentary tradition in America. Followed by a reception.

## Photography on Film Series:

*William Eggleston in the Real World*, Thursday, February 1, 7pm

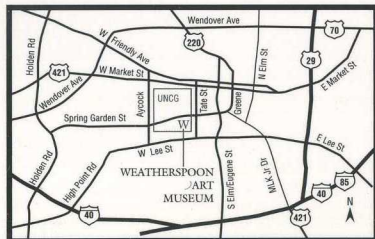
*Sally Mann, What Remains*, Thursday, March 1, 7pm

*Fire in the East: A Portrait of Robert Frank* (1986)

and *True Story* (2004), Thursday, April 5, 7 pm

## Tuesday @ Two - Curator's Tour

Tuesday, April 10, 2 pm, led by Xandra Eden.



### Museum Hours

Tuesday, Wednesday, Friday 10 am - 5 pm

Thursday 10 am - 9 pm

Saturday, Sunday 1 pm - 5 pm

Telephone: 336.334.5770

<http://weatherspoon.uncg.edu>

Catherine Opie, *Stolen Red Converses, in Front of My House*, 2005. C-print, 16 x 20 in., Ed. of 5. All images courtesy the artist and Regen Projects, Los Angeles.

This exhibition is organized by The Aldrich Contemporary Art Museum, Ridgefield, CT and the Orange County Museum of Art, Newport Beach, CA.

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Curator  
LA County Museum of Art  
5905 Wilshire Blvd  
Los Angeles CA 90036





## EXHIBITION RELATED EVENTS

### CATHERINE OPIE ARTIST TALK

June 24, 7 pm

\$5 members, \$10 general

(includes reception following the lecture)

Limited seating, advanced reservations required.

Catherine Opie will talk about the work in this exhibition within the larger context of her photographic production.

Call (949) 759-1122 ext. 213 to R.S.V.P.

### LECTURE BY SALLY STEIN

Thursday, July 20, 7 pm

Free

Join Art Historian Sally Stein, professor at U.C. Irvine, for a lecture on *Catherine Opie: In and Around Home* and its relationship to contemporary photography.

IMAGE CREDITS: Cover; Catherine Opie; *Untitled #1* from "Mini-malls" series; 1997; iris print; courtesy of the artist and Regen Projects, Los Angeles. Inside: Catherine Opie, *Larkie*, 2003; chromogenic print; courtesy of the artist and Regen Projects, Los Angeles.

# orange

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MUSEUM  
OF ART

850 San Clemente Drive, Newport Beach, California 92660  
949.759.1122 [www.ocma.net](http://www.ocma.net).

# CATHERINE OPIE IN AND AROUND HOME

June 4 through September 3, 2006







The Director and Board of Trustees of the  
**Orange County Museum of Art** cordially invite  
you and a guest to the Members' Reception for

# CATHERINE OPIE IN AND AROUND HOME

Saturday, June 24, 8 pm

Free for members; \$10 general public

A cash bar will be available at the museum's Citrus Café.

View compelling works ranging from Catherine Opie's earliest photographs from the mid-1980s to a new series completed in 2005 that explore the myriad cultures of Southern California and beyond. The exhibition will be on view June 4 through September 3, 2006.

*Catherine Opie: In and Around Home* is co-organized by the Orange County Museum of Art and the Aldrich Contemporary Art Museum, Ridgefield, Connecticut, where the artist is the recipient of the 2004 Larry Aldrich Award. The exhibition will be accompanied by a fully-illustrated, 96-page catalogue of the artist's photographs with texts by Elizabeth Armstrong, AM Homes, and Jessica Hough.

Media sponsorship provided by 89.3 KPCC



currents 82

# CATHERINE OPIE

*In between here and there*



SAINT LOUIS ART MUSEUM



**"I'm interested in community, how it's defined, how it looks."**

Over the past twelve years, Catherine Opie has created what might be viewed as separate bodies of photographic work: portraits, domestic studies, urban landscapes, and architectural facades. However, considered together, they are linked by her interest in the ways communities are defined and visualized within contemporary culture. Whether photographing a subgroup of people and the way those individuals reveal themselves through their clothing and body markings, or looking at a city through its buildings, monuments, and social configurations, Opie explores the language of communities and pictures their identities in strong documents of our time.

Opie is best known for the color portraits of members of the gay and lesbian community in San Francisco and Los Angeles that she shot between 1989 and 1996. She documented her community, friends, and herself, reconsidering the way they have been portrayed in the media as well as ideas about portraiture. She has noted: "I didn't like the way the leather community was being represented in the mainstream culture. They think we are child molesters and everything that's attached to that. We have had a bad rap. That was probably the biggest reason for doing the portraits, but I was also facing my own internal homophobia. Another big thing was that so many of my friends were dying of AIDS. I decided to do a body of work that was about being really out, and about being out about my sexuality, and being into S&M and leather and stuff like that. Instead of just showing the tattoos and the piercings and the markings on the body, I wanted to do a series of portraits of this community that were incredibly noble."<sup>1</sup> The result was approximately 80 photographs, all of which were shot with a 4x5 camera. In each, a sitter identified by first name only is posed before a vivid background, inspired in part by Hans Holbein's 16th-century paintings. But despite visual similarities with traditional portraiture, Opie does not document widely prominent and publicly identifiable individuals, presenting instead people known only within a select subculture.

With this same sense of documenting community, Opie turned her attention to some of the most iconic architecture in Los Angeles, creating portraits of the city through its urban landscape. In the small platinum prints that comprise the Freeway series (1994–5), the concrete overpasses of Los Angeles are abstracted as dynamic sculpted forms. Devoid of cars, the structures appear to soar through the photos like futuristic runways or launch pads perched on stoic pillars. For Opie, the freeways stand as monuments of our time, and her images record their place within the 20th-century urban development in southern California. In the Mini-Mall series (1997–8), Opie presents the disparate juxtapositions of family-owned shops that often function as ad-hoc community centers throughout Los Angeles and other parts of the country. The language

on the buildings' signs are signifiers of the neighborhoods: many words appear in foreign languages, testimony to the demographics and identity of various subsections of the city.

To create these two bodies of photographs in Los Angeles, Opie worked early in the morning or in the middle of the night to capture spaces devoid of humans so that the architecture predominates the images. The roots of her urban photos can be traced to her work in graduate school at California Institute of the Arts, in which she photographed "ideal homes for ideal families"<sup>2</sup> in the area's master-planned housing developments. Although those photos are not as overtly political as the portraits that followed, Opie nonetheless deconstructs the underlying implications of mainstream values—which she felt excluded from and at odds with—that are embedded within these homes.

Throughout her career Opie has shifted between the positions of insider and outsider depending on the specific community she frames; that movement has enabled her to explore the nature of documentary photography as well as the meaning of community itself. She has commented: "I question how one can stay within documentary photography and still document a community or look at the world, not only from the outside but the inside and begin to talk about it."<sup>3</sup> Though she is known for her work that presents groups or settings with which she is associated—portions of the city of Los Angeles she has lived in, highways she has traveled on, or segments of the lesbian and gay community of which she is a part—her work in St. Louis brought her into new terrain, working on the road and interacting with people and places previously unknown to her.



*Untitled #8 (Saint Louis), 1999–2000*

Opie came to St. Louis by way of having received the 1999–2000 Henry L. and Natalie E. Freund Fellowship, an artist residency co-sponsored by the Saint Louis Art Museum and Washington University. This fellowship provides a unique opportunity for an artist to teach at the University, produce new work, and show that work at the Museum. Living in St. Louis for two one-month periods—October 1999 and April 2000—Opie immersed herself



in the past and present conditions of the city, exploring its current urban landscape as well as photographs from the early 20th century when St. Louis was at its peak. She set out to reveal and document the identity of the city and created a new body of black-and-white photographs. Twelve are on view in this exhibition, which marks the beginning of Opie's look at American cities. Prior to her arrival in St. Louis she traveled 9,000 miles across the United States, photographing women in lesbian relationships and their self-defined family units. The resulting *Domestic* series (1998) led Opie to investigate terrain "outside [her] own backyard."<sup>4</sup>

During the course of her residency, the artist found herself drawn to the historic development of St. Louis, which progressed westward from its founding on the Mississippi River towards Forest Park, the site of the 1904 World's Fair. Her photographs in and around downtown and the Park capture the present conditions of the city through the visual language of the past by using the panoramic format that was frequently employed to document the American landscape at the turn of the 20th century. While St. Louis may appear less majestic now than it did one hundred years ago, Opie's imagery nonetheless highlights the beauty she sees in urban development and the potential for the preservation, restoration, and rejuvenation of the city.

Opie's stay in St. Louis occurred at a time when she was relocating her home and studio from Los Angeles to New York. In the course of this cross-country move, the artist traveled by car from west to east and then from east to west along the American highways, stopping in both directions to teach in St. Louis. She documented these journeys in a group of color photographs, three of which are bound as single images in artist books that are also included in the exhibition. Each presents an iconic image of a place in the United States: a western landscape, an eastern landscape, and a midwestern monument—the Gateway Arch in St. Louis. They trace her travels across America and record her displacement, relocation, and transition between cities and communities, or "in between here and there" as she has titled the exhibition.

Unfamiliar with St. Louis when she arrived, Opie proceeded as she has always done since receiving a camera for her ninth birthday: "[I] wander around with my camera to describe my relationship to the world and where I live."<sup>5</sup> The result of these wanderings is a look at this city in light of its historic and continuing east-to-west development, and the north-south access ways and vistas that run through it. Similar to most mid-sized American cities, St. Louis is made up of distinct communities, socially divided between city and suburbs, old and new, rich and poor, black and white. But this city is also one with embedded geographic bifurcations: most apparent is the Mississippi River that separates Missouri from Illinois and, more generally, the eastern portion of the United

States from the western. Opie used this idea to structure the St. Louis series: the river, a street, a fence, or a natural element acts as a visual divider in many of the photographs. Like her earlier images in Los Angeles, the local landscape is emptied of cars and people; and like all of her series, the St. Louis photos are more conceptually unified than traditional documentary photography. Opie's formally composed imagery can be compared to the work of Bernd and Hilla Becher, the team of German artists who have presented postindustrial architectural structures such as water towers, coal mines, and steel mills in series since the early 1960s. Their systematic examinations are organized around consistent formal patterns found in the urban landscape.



*Untitled #7 (Saint Louis), 1999-2000*

Opie's work in St. Louis is another demonstration of her interest in communities. Whether approaching a body of work as an insider or an outsider, she sheds light on the communities she works in, showing images that identify and unify them. As Opie has stated: "The underlying basis of all my work has been about the structure of urban and suburban space, and about how communities begin to form. I'm curious about the way family begins to be defined within community. In a suburban community the family is defined by the individual house. In the gay and lesbian SM community family is defined by those members who get together on holidays, and who are close friends. My work is always close to home."<sup>6</sup>

Rochelle Steiner

Assistant Curator of Contemporary Art

#### Notes

- 1 Suzanne Muchnic, "L.A. Story," *ARTnews*, September 1998, p. 151.
- 2 *Ibid.*, p. 152.
- 3 Terry R. Myers, "Catherine Opie," *On Paper*, January–February 1998, p. 42.
- 4 Conversation with the artist, September 2000.
- 5 Muchnic, op cit., p. 152.
- 6 Russell Ferguson, "Catherine Opie," *index*, April 1996, p. 28.



# Catherine Opie

Born Sandusky, Ohio, 1961  
BFA, San Francisco Art Institute, San Francisco, California, 1985  
MFA, California Institute of the Arts, Valencia, California, 1988  
Lives and works in New York

## Works in Exhibition

*Untitled #1 (Saint Louis)*, 1999–2000  
through *Untitled #12 (Saint Louis)*, 1999–2000  
all Iris prints, 16 x 41 inches  
courtesy Regen Projects, Los Angeles

*East*, 2000  
unique artist book; cover Iris Bookcloth 812,  
endpapers Roma 103, pages Somerset Radiant White,  
one Iris print; font Monotype Modern  
15 15/16 x 18 13/16 x 1 inch  
courtesy Regen Projects, Los Angeles

*Middle*, 2000  
unique artist book; cover Iris Bookcloth 852,  
endpapers Roma 103, pages Somerset Radiant White,  
one Iris print; font Monotype Modern  
15 15/16 x 18 13/16 x 1 inch  
courtesy Regen Projects, Los Angeles

*West*, 2000  
unique artist book; cover Iris Bookcloth 807,  
endpapers Roma 103, pages Somerset Radiant White,  
one Iris print; font Monotype Modern  
15 15/16 x 18 13/16 x 1 inch  
courtesy Regen Projects, Los Angeles

## Selected Solo Exhibitions

2000

*Catherine Opie*, The Photographers' Gallery, London  
*Catherine Opie*, Gorney Bravin + Lee, New York  
*Catherine Opie*, Thread Waxing Space, New York  
*Catherine Opie*, Susan Inglett, New York  
*Catherine Opie*, ArtPace, San Antonio

1999

*Catherine Opie: A Survey*, Woodstreet Galleries,  
Pittsburgh  
*The Domestic Series*, Regen Projects, Los Angeles

1998

*Mini-Malls*, Jay Gorney Modern Art, New York

1997

*Catherine Opie*, Museum of Contemporary Art,  
Los Angeles  
*Houses and Landscapes*, Ginza Art Space, Shiseido,  
Tokyo

1996

*Houses and Landscapes*, Regen Projects, Los Angeles  
*Houses and Freeways*, Jay Gorney Modern Art,  
New York  
*Freeways*, Feigen Gallery, Chicago

1995

*Portraits*, Gavin Brown enterprise, New York  
*Portraits*, Parco, Tokyo

## Selected Group Exhibitions

2000

*Age of Influence*, Museum of Contemporary Art, Chicago  
*Rearview Mirror: Automobile Images and American Identities*, California Museum of Photography, Riverside

1999

*The American Century: Art and Culture, 1900–2000*,  
Whitney Museum of American Art, New York  
*Drive-By: New Art from LA*, South London Gallery,  
London

1998

*Love's Body, Rethinking Naked and Nude in Photography*, Tokyo Metropolitan Museum of Photography, Tokyo  
*From the Corner of the Eye*, Stedelijk Museum, Amsterdam

1997

*Defining Eye: Women Photographers of the 20th Century*, The Saint Louis Art Museum, St. Louis  
*Identity Crisis: Self-Portraiture at the End of the Century*, Milwaukee Art Museum, Milwaukee  
*Spheres of Influence*, Museum of Contemporary Art, Los Angeles

1996

*Inbetweeners*, Centre for Contemporary Arts, Glasgow  
*Evident*, The Photographers' Gallery, London  
*Persona*, The Renaissance Society, Chicago  
and Kunsthalle Basel, Switzerland  
*Black and Blue*, Groninger Museum, Groninger,  
Netherlands

1995

*Images of Masculinity*, Victoria Miro Gallery, London  
*Femininmasculin: Le sexe de l'art*, Musée National d'Art Moderne, Centre Georges Pompidou, Paris  
*P.L.A.N.: Photography Los Angeles Now*, Los Angeles County Museum of Art, Los Angeles  
*1995 Whitney Biennial*, Whitney Museum of American Art, New York

## Selected Bibliography

CATALOGUES, BOOKS, AND BROCHURES

2000

Kate Bush. *Catherine Opie*. London: The Photographers' Gallery.

Kevin J. Boyle, ed. *Rearview Mirror: Automobile Images and American Identities*. Riverside: California Museum of Photography.

1999

Silvia Bauer. "Beyond the Gender Principle." In Kati Röttger and Heike Paul, eds. *Differences Within Gender Studies*. Berlin: Erich Schmidt Verlag, pp. 86–105.

1998

Frances Borzello. *Seeing Ourselves: Women's Self-Portraits*. New York: Harry N. Abrams, Inc., pp. 180, 183.  
Kathy O'Dell. *Contract with the Skin: Masochism Performance Art and the 1970s*. Minneapolis: University of Minnesota Press, pp. 80, 83, 109–36.

1997

Olivia Lahs-Gonzales. *Defining Eye: Women Photographers of the 20th Century*. St. Louis: The Saint Louis Art Museum, pp. 43, 47, 148, 155.  
Elizabeth A. T. Smith and Colette Dartnall. *Catherine Opie*. Los Angeles: Museum of Contemporary Art.  
Dean Sobel. *Identity Crisis: Self-Portraiture at the End of the Century*. Milwaukee: Milwaukee Art Museum, pp. 58–9, 70.

1996

Amelia Jones, ed. *Sexual Politics: Judy Chicago's Dinner Party in Feminist Art History*. Los Angeles: UCLA at the Armand Hammer Museum of Art and Cultural Center in association with University of California, Berkeley, pp. 35, 225, 261.  
Maurice Berger, Brian Wallis, and Simon Watson, eds. *Constructing Masculinity*. New York: Routledge.  
*Persona*. Chicago: The Renaissance Society at The University of Chicago; Basel: Kunsthalle Basel.

1995

Klaus Kertess. *1995 Biennial Exhibition*. New York: Whitney Museum of American Art and Harry N. Abrams.  
Diane Neumaier, ed. *Reframings: New American Feminist Photographies*. Philadelphia: Temple University Press, pp. 254–7.

## ARTICLES AND REVIEWS

2000

Holland Cotter. "Catherine Opie: Domestic." *The New York Times*, April 7, p. B38.

1999

Dave Beech. "Drive By." *Art Monthly*, June, pp. 30–1.  
David Pagel. "A New View of Life on the Home Front." *Los Angeles Times*, April 23, p. F28.

1998

Suzanne Muchnic. "L.A. Story." *ARTnews*, September, pp. 150–3.  
Terry R. Myers. "Catherine Opie." *On Paper*, January–February, pp. 41–2.  
Jody Zellen. "Catherine Opie." *Art Papers*, May–June, p. 31.

1997

David Joselit. "Identity Politics: Exhibiting Gender." *Art in America*, January, pp. 36–9.  
Christopher Knight. "Art Review: Catherine Opie." *Los Angeles Times*, pp. 49–50.

1996

Joshua Decker. "Catherine Opie." *Artforum*, September, pp. 109–10.  
Russell Ferguson. "Catherine Opie." *index*, April, pp. 28–31.  
Gregory Volk. "Catherine Opie." *Art in America*, October, pp. 118–9.

1995

Holland Cotter. "Catherine Opie." *The New York Times*, April 14, p. C4.  
Christian Hays. "Catherine Opie at Jack Hanley." *Frieze*, March–April, pp. 71–2.

*Currents 82: Catherine Opie* is part of a series of exhibitions featuring the work of contemporary artists. It is supported by the Henry L. and Natalie E. Freund Endowment Fund. The fund has been established to support the exhibition and acquisition of contemporary art by the Art Museum and to support the teaching principles of contemporary art at the School of Art at Washington University.

(Cover) *Untitled #10 (Saint Louis)*, 1999–2000